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VOL. 40—No. 5

SATURDAY, FEBRUARY 1, 1862

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In the Press,

Ad "INTROIT." Words by BISHOP HEBER. Composed by WILLIAM SUDLOW.

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## MADAME LEMMENS-SHERINGTON will RE- TURN to London on February 19th, after fulfilling Engagements in Holland and Belgium.

Letters to be addressed to 6 Vere Street, W.

## MISS ROSE HERSEE having RETURNED from her Provincial Tour, requests that all Communications respecting Concerts, &c., may be addressed to No. 2 Church Terrace, Camberwell, S.

## Mlle. MARIE DE VILLAR begs to announce she is in Town for the Season, for Concerts, &c. Address, 10 Manchester Street, Manchester Square.

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## MISS STABBACH will sing Reichardt's Mazurka- Polonaise, "ARE THEY MEANT BUT TO DECEIVE ME?" At the Manor Rooms, Hackney, on TUESDAY Evening, February 4.

## MISS ELEANOR WARD will play EMILE BERGER'S popular Fantasia, "LES ECHOS DE LONDRES."

On the 26th February, at the Concert to be given at the St. James's Hall, in aid of the  
Sufferers from the dreadful accident at the Hartley Colliery.

## MR. VIOTTI COOPER, Tenor, will sing VIRGINIA GABRIEL'S Song, "THE LONG WAVES COME AND GO," at Mlle. RENÉE HOLBUT's Concert, Philharmonic Rooms, 14 Newman Street, Oxford Street, on the 5th February.

## MR. EMILE BERGER will play his new Fantasia, "LES ECHOS DE LONDRES," at Hitchin, on the 14th February.

## MR. JOHN MORGAN will sing Balfe's popular Song, "FRESH AS A ROSE," At Camberwell Hall THIS EVENING, February 1.

## MR. MELCHOR WINTER will Sing Ascher's "ALICE, WHERE ART THOU?" At ESTRAM, on February the 14th.

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 water.—Mad. ALBERT'S First Evening Concert, Wednesday, the 5th February,  
 1862. To commence at 8 o'clock.  
 Vocalists:—Mad. SAINTON-DOLBY, Mr. WILBY COOPER. Instrumentalists:—Violin, Mr. EDWARD W. THOMAS; Violoncello, Mr. PETTIT; Piano, Mad. ALBERT.  
 Accompanist—Mr. W. DORRELL.  
 Tickets to be obtained at the Hall, and at Messrs. COPELY & Co., music-warehouse.

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**THE QUEEN'S CONCERT ROOMS, Hanover Square.**  
 The following ENGAGEMENTS will take place at the above Rooms: Feb.  
 10, French Benevolent Society's Ball; 12th, Mr. Henry Leslie's Choir, 2nd Con-  
 cert; 14th, The Shoeblack's Festival; 20th, Messrs. Cusden and Fenn's Dress Ball;  
 26th, St. George's Ride Ball; March 10, The First Philharmonic Concert; 11th,  
 Messrs. Klindworth and Blagrove's Evening Concert; 17th, Caledonian Society's  
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 No. 4 Hanover Square, January 30, 1862. ROBERT COCKS, Proprietor.

**LOCKE'S MACBETH.—SIXPENCE.**—Published this  
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**MISS ARABELLA GODDARD'S PIECES.**—BENE-  
 DICT'S Erin, 4s. BENEDICT'S Caledonia, 4s. BENEDICT'S Albion, 4s. LISZT'S  
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 BOOSEY and Sons, Holles Street.

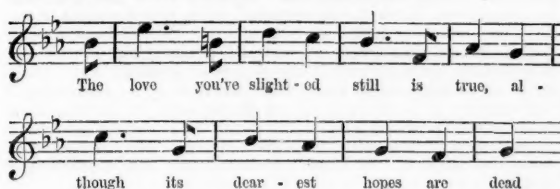
**BEETHOVEN'S SEPTET.**—Published this Day,  
 BEETHOVEN'S SEPTET, arranged for Pianoforte by HUMMEL. Complete  
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**J. S. BACH'S PASSIONS-MUSIK (according to the**  
 text of St. Matthew). Vocal Score, with Pianoforte Accompaniment, now  
 published for the first time in England, under the Editorship of Professor STERN.  
 DALE BENNETT. The English text adapted by Miss F. H. JOHNSTON. Subscribers to  
 this great work are respectfully informed that it will be ready for delivery by the middle  
 of February.  
 Subscription one guinea. Price to non-subscribers one guinea and a half. The  
 chorus parts will also be ready, price 6s. each.  
 LAMBORN COCK, HUTCHINGS and Co., 62 and 63 New Bond Street.

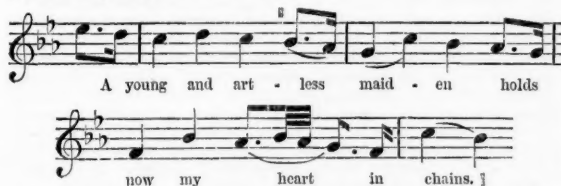
## Reviews.

"*The monks were jolly boys*"—ballad—sung by Herr Formes in the operetta *Once too often*; "*The love you've slighted still is true*"—ballad—sung by Mlle. Jenny Bauer, ditto, ditto; "*A young and artless maiden*"—romance—sung by Herr Reichardt, ditto, ditto; "*Love is a gentle thing*"—ballad—sung by Miss Emma Heywood, ditto, ditto—composed by HOWARD GLOVER (Duncan Davison and Co.).

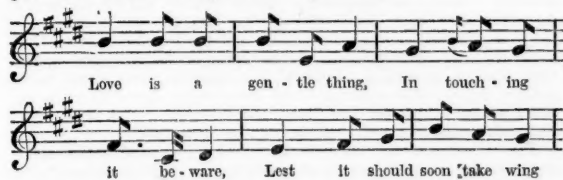
Mr. Glover's operetta is a decided, and, what is better, a legitimate, "hit." The songs before us have already attained a well-merited popularity. "*The monks were jolly boys*" is as racy as the best of the old English ditties, harmonised with equal quaintness and skill, and thoroughly well suited to the voice of Herr Formes. "*The love you've slighted still is true*" (for Mlle. Jenny Bauer) has a melody of charming freshness, as a few bars may show:—



Not less a model ballad in its way is "*A young and artless maiden*" (for Herr Reichardt), which sets out with the sub-joined elegantly melodious phrase:—



Perhaps more to our liking, however, than any of the foregoing, excellent and genuine as they are, is "*Love is a gentle thing*" (for Miss Emma Heywood), which enters the more refined regions of the ballad-school, and attains an expression as true as it is graceful. The opening holds out a promise which the sequel entirely fulfils:—



We shall look with real interest for the remaining pieces of *Once too often*.

"*I Naviganti*"—"The Mariners"—terzettino—for mezzo-soprano, tenore e basso—parole di GIUSEPPE RANDEGGER; Musica di ALBERTO RANDEGGER (Duncan Davison and Co.).

In the composition of this unaffected and graceful trio (which is inscribed to those excellent professors of the vocal art, Sig. and Mad. Ferrari), Mr. Randegger has shown not only the melodic gift, and the knowledge of how to write

effectively for voices, but a thorough proficiency in the art of combination, and, as it were, a *dramatic* spirit, which might win favour for an opera from his pen. Each voice (tenor, basso, and soprano, in the order in which they enter, has an effective solo, followed by an *ensemble* (or "tutti") for the three voices in the major key (the trio begins in C minor), the whole terminating with a *coda*, "sotto voce," the effect of which, if smoothly rendered by three good singers, must be as charming as it is new. The more of such "terzettinos" the better.

"*Six Christmas or after dinner Songs*"—with pianoforte accompaniments (Boosey and Sons).

The contents are, 1, "The Roast Beef of Old England;" 2, "Christmas comes but once a year;" 3, "Down among the dead men;" 4, "The glasses sparkle on the board;" 5, "The good old days;" and 6, "Christmas bells." Here all tastes are conciliated. The lovers of old airs and reminiscences of the past may sing till "the glasses ring again," those time-honoured promoters of joviality, "Down among the dead men," once as popular, at dinner, as the "Power of Love," and the "Glasses sparkle on the board," which we remember to have heard roared when George the Third was King. He who desires to rouse his patriotism and gain an appetite without the labour of exercise may shout at the top of his barytone "The Roast Beef of Old England," that fine old sirloin of a tune, done to all tastes. On the other hand, the admirer of modern music may indulge his fancy in Balfe's genial carol, "Christmas comes but once a year," words by John Oxenford (a rare poet), or Hatton's "Good old days," which may be unreservedly commended for its vigour. In fine, if the "Six Christmas Songs" do not satisfy the most exacting purchaser of "cheap music" we can hardly guess what will.

"*Locke's Music for Macbeth*"—(BOOSEY and SON).

No one can grumble to pay sixpence for the whole of Locke's music to *Macbeth*, old as it is. Such a boon to theatrical managers was never before offered them, since, although only a pianoforte arrangement, each of the principal choristers may henceforth be provided, at a mere nominal charge, with his part. Unfortunately we have few now to play *Macbeths* or *Hecates*; nevertheless, Locke's music is exceedingly popular, and will always give pleasure on or off the stage. In its present convenient form it will be doubly tempting.

## Letters to the Editor.

SIR,—Hearing they are lecturing at the Colosseum in London upon the manufacture of paper clothes, can you oblige by making me acquainted, in your next impression, who is the patentee and manufacturer of the same, if you know?

[We are unable to answer the question. Will any better instructed reader help our correspondent to the desired information?—Ed.]

## QUERIES.

AN Amateur will feel obliged to the Editor of THE MUSICAL WORLD to state, in its next number, how to use Maelzel's Metronome, so as to ascertain the correct time in which to perform a given composition; also to be good enough to say which is the best means of studying harmony without a master.

[With regard to the Metronome, the only means we can suggest as at all feasible, is to set it to the equivalent indicated by the composer. With regard to learning harmony without a master, we should conscientiously advise an Amateur not to try.—Ed.]



# THE FIFTIETH ANNIVERSARY OF THE ELBERFELD GESANG-VEREIN.\*

(Continued from page 54.)

Thus did both the Association and its Director proceed bravely on their artistic path, faithfully adhering to what was old and approved, but giving a warm and lively welcome to every important novelty, by introducing it to the public, until, in the year 1853, this pleasing bond was suddenly snapt asunder. The incomparable man, who, for forty-one years, had, with unexampled devotedness and sagacity, conducted the Association, and who, although in the sixty-fifth year of his age, still retained the complete possession of all his mental faculties, was torn from us most unexpectedly, on the 2nd December. Never was mourning deeper and more general! All the members of the Association, followed by the other musical societies of the city, accompanied the remains of him they so truly loved to their last resting-place, while, on the 9th December, a touching funeral service was celebrated in the large room of the Casino. There was but one solace which softened the heavy loss the public had sustained. Hermann, the deceased's eldest son, who had become an excellent artist, thanks to the instruction of the celebrated Hummel, had, for twenty-two years, conducted the Gesangverein and concerts in Barmen, quite in his father's spirit. No one else could offer such certain guarantees for continuing to manage the Association in accordance with the intentions of its founder, and, as he himself regarded the fact of thus continuing to manage in the light of a cherished legacy, which ought not to be refused, he joyfully accepted his unanimous election, and returned to his native town in the beginning of 1854. In order to afford their new Director an opportunity of at once displaying the full extent of his capabilities, the Association got up a musical festival in July. Haydn's *Seasons* was performed on the first day. Mlle. Nathalie Eschborn, and the celebrated oratorio-singers, Schneider and Kindermann, from Munich, undertook the solos. Such a performance had never before been heard in Elberfeld.

In the autumn of 1854, the Subscription-Concerts began, as usual, and it was speedily evident, from the programmes, and the manner in which they were carried out, that the new Director was fully capable of realising, in a brilliant manner, all the expectations entertained of him. While speaking of the execution of new works of importance, we may mention, Schumann's *Sänger's Fluch*, Rheinthal's *Jephtha*, Gade's *Erlkönig's Tochter*, Van Eyken's *Lucifer*, and others.

In the midst of the preparations for Schumann's *Faust*, the Casino was burnt down, on new year's night, 1858, when the concert-room, unequalled for its acoustic qualities, shared the same fate. Not only did the Association lose the building in which it had been accustomed to practise, but a great portion of its valuable library, which it had taken forty years to collect. But the most cruel blow of all was the fact that, for two whole years, it was unable to give any public performance. It was not until last year that the works were sufficiently advanced for the concert-room, which is considerably larger than the former one, to be inaugurated, in March, by Mendelssohn's *St. Paul*. The concerts of last winter were opened with the *Elijah*, and proved by their subsequent programmes, and the way in which they were executed, that the Association had quite got over its loss, and once more attained its previous high excellence of execution.

The Association, founded fifty years ago by twenty-one admirers of the noble art of singing, can now show a list of two hundred members, while Haydn's *Creation*—performed forty-four years since by one hundred and ten musical amateurs, who had to be hunted up from all the towns in the Rhine provinces—was given, on the 30th November, by more than two hundred and forty executants, all of whom belonged to the town of Elberfeld alone. In order to mark the Festival by a decided act of progress, the Association had erected in the concert-room a grand organ, with thirty-six stops, three manuals, and a free pedal, from the workshops of Ibach, Sons, in Barmen. The swelling tones of this instrument were first heard in connection with the words, "Und es ward Light" ("And there was Light").

During the last fifteen years, Herren F. Heyer, A. Wülffing, and J. H. Zapp, have, by the active support they have afforded the professional Director, proved themselves entitled to the warmest thanks of the Association. Besides this, Herr Zapp has, also, at a considerable sacrifice, collected the materials for the present account.

May the Association thus enter, under happy auspices, the second half of its centenary, at the end of which may our descendants be able to assert, with justifiable pride, that they have properly managed the in-

heritance they received from their fathers, and have steadily progressed towards an ever-rising degree of perfection!

When a town like Elberfeld, which owes its prosperity and its importance to its unceasing activity in practical things, has, for already fifty years, fostered and cherished an Institution intended to promote ideal aims, it has pursued a highly creditable course, proving that the busy occupations of commerce and trade have not caused its citizens to neglect the cultivation of art, and thus the Festival in honour of the Fiftieth Anniversary of the Gesangverein, founded, in the year 1811, by Johann Schornstein and his friends, was a pleasing proof of gratitude towards the founders, and of the elevated feeling which marks the minds of the present generation, and inspires them with increased enthusiasm for art.

All those who were present at the Festival will cheerfully admit that the mode of its celebration was in perfect harmony with its purpose and importance. When such works as Haydn's *Creation* and Beethoven's Ninth Symphony constitute the principal portion of a musical solemnity, it is evident, from the very programme, what earnest and correct taste has guided the man who has had the direction of all the arrangements. The execution, also, of the programme, thanks to the combined musical resources of the town, was something grand, and—on account of the capabilities and zeal of the executants, as well as of the thoroughly excellent way in which they had been trained by Herr Hermann Schornstein, and the admirable manner in which that gentleman conducted,—on the whole, very successful, while, in many pieces, it was more than ordinarily good and elevating. The splendid *acoustic*, also, the hall of the new Casino, with its organ and peculiarly fine acoustic qualities, contributed greatly to the imposing effect produced by the music, while the unexceptionably happy taste displayed by the Committee in the selection of the soloists, formed the keystone of the magnificent monument of tone raised, on the last day of November and the first of December, to celebrate the establishment of one of the most important vocal institutions in the Rhenish provinces, and, also, its present prosperity.

It was certainly gratifying and elevating to find that, on the first evening of the Festival, after the importance of the latter had been demonstrated in a spirited prologue by Herr Emil Rittershaus, a deep impression was produced by the magnificence of the chorus, with its fresh and vigorous voices, especially those of the ladies, in combination with the full volume of sound emanating from the orchestra, assisted occasionally by the organ; but, such is the excellence of Rhenish choral singing, as a rule, that we have known a similar effect produced at many other performances of the *Creation*. What, however, rendered the present performance more especially good, was the execution of the solos by three artists—Mlle. Rohn, Herren Schlösser and Stepan, from the Theatre Royal, Mannheim—whose voices, fully equal, by their fulness and steadiness to hold their own against the orchestra, besides being raised by artistic education to a high pitch of excellence, and mutually setting each other off in consequence of having sung together for years, invested the whole with a rare brilliancy, and still rarer homogeneousness. Mlle. Rohn, who possesses a genuine soprano, as clear as a bell, and as fresh, every evening, when she sang her last note as when she sang her first, displays the unusual combination of a full-toned, strong organ, with the greatest mechanical excellence in purling *bravura* and the most perfect shake. By her delivery of the grand air in F major, at the commencement of Part II., she elicited the most enthusiastic applause, in which even the sternest critics shared; and we confess that we seldom ever before heard, in any other singer, such a fine union of the two elements, namely, the Heroic and the Pleasing, which distinguish the motives of this air. In the A major trio, she gave the *bravura* passage in such a fashion, that it resembled a brilliant rocket, soaring high up into the heavens, and completely eclipsed all the joyous notes of both chorus and orchestra. The duet, also, with Herr Stepan (Adam), was an expressive and beautiful performance.

The second Festival-Concert took place on Sunday, the 1st December, on which occasion the principal feature in the programme was Beethoven's Ninth Symphony.

There is always a risk in confiding the execution of this mighty composition to performers who have not been accustomed, by long practice, to work together, or, at least, cannot, by frequent rehearsals, be taught to do so. If, in addition to this, we recollect that the principal component part of the Elberfeld orchestra, we refer to the Johannisberger Band, has a great deal to do, and, moreover, generally plays quite different music to Beethoven's Symphonies, we shall make allowances for such local disturbing causes, and readily admit that the execution of this highly difficult work was, on the whole, one which produced a profound impression. The best played portion was the first movement, and then came the *finale*, in which the chorus and the solo voices most contributed to the successful result.

\* From the *Niederrheinische Musik-Zeitung*. (Translated for the MUSICAL WORLD.)

The first grand *allegro* lost none of its peculiar character; there was plenty of energy in the mode in which it was conducted and realised. Compared to the execution of the first movement, that of the *scherzo* and *adagio* left much to be desired; in the *adagio*, for instance, the chorus of wind-instruments did not appear to bear sufficiently in mind that the conduct of the melody, in long, sustained notes, was principally entrusted to them, and thus the melody in question, especially as the middle parts sometimes drowned the upper ones, did not stand out with sufficient clearness. Again, the difference between the *tempo* of the *adagio molto* and that of the *andante moderato*, was not strongly enough marked, and yet there was a beautiful effect intended by the composer on this change of the measure and movement. In the syncopated notes, also, the expression was frequently erroneous, from the fact of the second note being again played, and the intended rhythmus of the melody destroyed in consequence.

The brilliant execution, on the contrary, of the *finale*, that splendid hymn to joy, corresponded to the execution of the first movement. Herr Stepan gave the difficult cadence, in the recitative commencement of the solo part, with marked certainty, and the chorus responded to his heroic challenge by a fiery energy, which lost nothing of its force to the very end. Most especially laudable and worthy of imitation was the clearness with which the chorus pronounced the words. Would that all soloists and chorus-singers would perceive that the clear pronunciation of the vowels and consonants is one of the best means for attaining purity and beauty of tone, distinct from the declamatory portion, which becomes a mere empty jumble, when the words are unintelligible. After what we have said concerning them in the *Creation*, the reader will easily believe that Mlle. Rohn and Herr Schlösser acquitted themselves most admirably.

The second part of the concert was devoted more especially to solo performances. After so gigantic a work as the Ninth Symphony, carried out with all the musical resources at the conductor's command, solo performances, it is true, stood but a bad chance. For the magical tones which Herr August Kömpel knows how to extract from the violin was it reserved, however, to overpower the impression of what had preceded, and, by his rendering of Spohr's "Gesangscene," to excite the admiration of the audience. Each solo was followed by stormy applause, which, at the conclusion, burst forth into a tempest of enthusiasm and repeated recalls. It was perfectly just, moreover, that the modest artist should receive this ovation, for we never heard the magnificent composition so perfectly rendered. The way in which it was executed exhibited all the best qualities of sterling, noble, song-like, and manually-perfect violin-playing, which conjured up before us, once more, the master, Spohr himself, when, in the prime of his powers, he brought back with him, over the Alps, this concerto, which he had composed in Italy, and, for years and years, entranced with it Germany, France and England.

With the violin, thus artistically handled, the human voice alone could compete. It was, therefore, exceedingly right that, with the exception of a second work (Spohr's "Fantasia on Themes from Mozart"), performed by Herr Kömpel, only vocal pieces were set down in the programme. The trio ("Euch lohne Dank"), from *Fidelio*, was, it is true, very well sung by Mlle. Rohn, Herren Schlösser and Stepan, but is not peculiarly adapted to the concert-room. The grand duet from *Guillaume Tell*, for tenor and bass, excited thunders of applause, for it was so dramatically sung, and given with such overwhelming truth of feeling and wonderful tone, by the two gentlemen just mentioned, that the illusion of the stage was fully preserved.

The last, though certainly not the smallest, triumph of the evening, was achieved by Mlle. Rohn, with her masterly execution of that show-piece of fair vocalists at the present day, namely, Venzano's "Walz-Air." When we declare that such was her rendering of this composition, so clear her *bravura*, and so pure her shake, that even the sternest critic had to be on his guard lest he should at last pronounce the production bearable, we shall have said enough to mark our sense of the lady's virtuosity.

C. M. von Weber's "Jubel-Overture" brought to a close this pleasing musical celebration of the anniversary of a Vocal Association, which we hope, with all our heart, will continue to progress in its artistic career, and in the same spirit which has hitherto guided it, for the next half century to begin with.

Of the serious and jocular speeches of the poems, and of the songs, which changed the two grand dinners, given after the concerts, into the most unusually delightful and exciting social gatherings, we will remember only the words which Herr Stepan spoke, on returning thanks for the enthusiastic mode in which his own health and that of his two fellow-artists from Mannheim had been drunk. Herr Stepan observed, "that they (himself and two fellow-artists) could accept the proofs of approbation and the applause which they had received only as honourable marks of interest felt for the Art-Institution to which they

had the happiness of belonging. In the name of that Institution, therefore, as well as in the name of Herr Lachner, who had always proved a worthy guide for them, he begged to express his most heartfelt thanks." All honour to artists, who enhance their own professional merit by such estimable modesty, and grateful regard for their Director!

Dr. F. W. ARNOLD.

## THE MENTAL HISTORY OF POETRY.

By JOSEPH GODDARD.

"To search through all I felt or saw,  
The springs of life, the depths of awe,  
And reach the law within the law."

Tennyson.

WHAT is Poetry? This is a question which at first sight appears very easily and very definitely answerable. Of all those distinctive yet broad ideas which, reduced to some suggestive and familiar epithet, float continually before the eyes of the social and intellectual world, passing at all times unchallenged for definition, and everywhere accepted as representative of positive and explored facts,—this idea of Poetry would seem to be one peculiarly adapted for such treatment, whilst at the same time it is one the most favourably endowed for meeting any inquiry or dispute as to the originality and speciality of its nature, and to its claim, in general, of being associated, as it is always understood to be, with some of the most elevated mental offspring of humanity.

For does it not at once identify itself with that long and sustained strain of song which resounds from the dawn of history, and through all history, permeating all circumstances and conditions of man, speaking where all else is dumb, and living where all beside is dead; which, echoing richly from the past through the vaults of time, rings clearly in the present epoch and blends itself with the din of passing existence. Does it not at once identify itself with that fervent expressional influence which, although now most frequently associated with an advanced and polished literature, is equally indigenous to the mind in all its stages, blending itself indissolubly with the demonstrative phenomena arising out of all social, political, physical, or moral conditions of man? Does not the idea of Poetry seem to be one thus constituting, in fact, to the human world what the streams and rivers are in nature; flowing unbrokenly out of the remote to the present; watering with freshness, wheresoever it has run, the vast and shadowy field of the past; silencing in shining furrows that devoted area wheretoever humanity has left its chequered trace; at all times and everywhere revealing in its breast the azure of the human mind, and throwing continually from its clear surface the mirrored picture of all that is highest, purest, and most glorious in man?

This sketch portrays undoubtedly the general character of that idea which is called up in the mind at the name of Poetry. This is what it is generally. But what is it particularly? For it is one of those effects which though nevertheless, innately and at their core, unique,—can at the same time (and especially in their ordinary manifestation and that phase of their appearance, generally and popularly visible) be almost wholly accounted for in the action of extraneous effects, or resolved into a combination of common and ordinary influences. For example, a picture is simply a copying the appearance of certain natural objects and effects. It is constituted generally by form and colour, and their different arrangements. Still, what is a picture, as a work of fine art? Where is the new element? Where the special influence, the literally original effect? In the same way into Poetry enters descriptive illustration, the record of human actions and events; the musings of the mind, the airy and graceful pencillings of fancy, the picture-visions from the imaginative world; the charm of metrical proportion and the musical ring of alliteration. But these departments of mental action are all severally embraced in the general mental issues of History (political or social), and Philosophy on the one hand, and Painting and Music on the other; and any passage of Poetry can be viewed generally as pertaining to one or more of these. Thus, the record of actions and events may be viewed as historical or general literary narrations; the expression prompted by sentiment or meditation, as Philosophy; the descriptive and imagerical effect, as Painting; and all metrical and alliterative effects, as an embryo exemplification of Music. Where, then, is that subtle element of affinity which selects, proportions, and blends these phenomena into a charm and new creation? What is that magic, mental potency which moulds these into a new grace and breathes over them the poetic breath of life? Where is the *soul* of Poetry? Where the distinctive feature, or arrangement of features, which, turned by the mind of the poet, endows poetical literature with its uniqueness, and renders it an original and a separate effect of mental demonstration, distinct from all other literature and the rest of art; and what is the

history of this process? To supply a complete, clear and logical answer to these inquiries is the object of this Essay. If it were replied at the outset that it is the simple fact of the above combination which (in cases where Poetry is involved) converts its different component parts into the unity of Poetry, then we should inquire,—what is this combination? for in it we find the effect of Painting and Music. What are these? What is the nature of their influence, and what of it goes towards producing the phenomenon of Poetry?

In endeavouring to trace and lay bare the pure vein of Poetry, whether in its unalloyed manifestation or in its deviations over the general field of mental demonstration, it is necessary to first consider and analyse the nature of its material constitution, and in doing this we shall, in a preliminary way, contrast it in this external aspect with its sister arts—Painting and Music.

The reader will remember the fact that has just been alluded to, that Poetry in its material constitution is a compound influence, not a pure one. And in this respect it is distinguished rather markedly from each of the above arts, Painting on the one hand and Music on the other. For it will be perceived that both of these arts may at times attain a phase of manifestation, at which stage the constitution of either can be wholly resolved into one simple element. There may be effects of painting, consisting wholly and purely, in arrangements of colour, unalloyed in the slightest degree by the intrusion of objective form; as in music effects can exist constituted solely by arrangements of sound,—sound pure and free in its innate power and native beauty of influence, breathing no human burthen and un moulded to the interpretation of any positive emotion.

Thus, in appearances wrought solely by the influence of atmosphere, in all effects of sky, in painting, there is nought but pure divested colour. In music also, of an abstract character, the sole influence is absolute sound. And thus, so far as regards their material constitution, both of these arts can at times be wholly resolved into these two simple elements (these sole ministering influences from the spiritual world of art to the physical world of sense),—unalloyed colour on the one hand, on the other unmixed sound, and, as has appeared in the examples just alluded to, still preserve vital and legitimate artistic form.

And such, moreover, is the purity in the nature of the constitution of these arts, that even in any phase of their manifestation, its preponderating element—the general material of their effect—will always be respectively that influence which is derived from the pure element of effect, “colour,” or that of “tone,” though these effects are harmonised and brought closer to man’s appreciation by the entering into them of the suggestiveness of *natural form* on the one hand and *moral form* on the other.

This being the case, this preponderating purity and simplicity of the material constitution of the above arts stamps, of itself, upon them a general character of physical uniqueness and originality, and renders it appropriate to designate them, even in their physical nature, “pure arts,” as are all the arts in their moral constitution. Now, it is in distinction to this designation, in the sense and circumstances in which it has just been applied to the two arts above spoken of, that is, with reference to material conditions, that we term Poetry a “compound art.” Compound in its natural conditions, in which in no circumstances is there a preponderating element so pure, unalloyed, and containing so much abstract effect as exists in the cases of those sister arts which have been alluded to. Poetry cannot rise bodily above the earth, suffused in the misty veils of the morning air, the pallid shroud of twilight, the sky’s ocean-blue, the burnished garments of the sun, or arrayed in the soft robes of the rainbow. Neither can it divest itself of matter, in that pure essence, that *invisibility* of sound, which results in musical tone, as the perfect purity and infinity of atmosphere constitutes azure. No; in Poetry there can be no *abstract* effect; Poetry must ever remain on earth and minister in *nearness* to man,—must ever be clad in the mortal coil of language, and convey its burthen to the mind by a medium and through a principle of *suggestiveness*. Thus it must ever mostly operate with those materials which it already finds in the ordinary experience of man, his conditions, his actions, and his history (as all the power of suggestiveness rests upon a common experience and knowledge,—particular and exceptional knowledge or experience being incapable of pure suggestion). Thus, although at times it may verge upon that other world of abstract effect and pure creation, into which Painting and Music can fully enter, Poetry, in its external form, will be ever seen to wear the general features of nature; to reflect distinctly the ordinary phenomena attending humanity; to embrace bodily all mundane circumstances; to murmur audibly the common ocean-dirge of human emotion; and attend inevitably and continually the momentous current, the rapids, cataracts and catastrophes of human action; flashing in the first spray and heavenly light of its brilliant deeds, or eddying into its darkly-hidden caves and mystic depths.

This peculiar purity in the character of the material constitution of the arts of Music or Painting, as compared to the character of the material constitution of Poetry, gives rise to the further divergence of these arts respectively, that is, divergence not only in the material constitution of Music and Painting, as compared to that of Poetry, but with respect to the relationship of the general nature, material and moral, of these arts, namely, Music and Painting on the one hand and Poetry on the other.

For it has been observed that there is, so to speak, a *fundamental* charm, a *reserve* of effect, possessed by the former two branches of art, in the very material of their constitution, prior to that material having been so much as breathed upon by the human mind; that there is a charm in mere colour or sound, absolutely and in the abstract,—loveliness in the ethereal, evanescent tint of formless colour,—beauty in the stray floating note of unmeasured musical sound. So that let but the vaguest action of the human mind modify these effects—let but the most indefinite mental prompting cause the colour to faintly reveal a form, or the sound to imply a method or measure, and there results at once a simple, but positive, forcible and unique manifestation of Painting and Music respectively. There is Painting and Music bodily and spiritually; bodily, because all the constituent material of these arts is present; spiritually, because there cannot exist either musical sound or pure colour, without their exciting a vague spiritual sentiment, though not a human emotion. As we observe, then, the *general* nature of these arts in their progressive stages, we shall see that this relationship of their material and *moral* constitution continues to prevail, and always in this general proportion. The broad, vague and mysteriously æsthetic influence of that which composes their material form, is the *first* power of their effect; the mental characters wrought therein, the *second*. Let it be particularly borne in mind that we are regarding the effect in its actual and present existence, not reverting for a moment to the process and history of its production. In place of analysing its production, we are considering solely its influence as it exists. Were we to revert to its history, we should simply reverse the above statement: we should accord, with regard to the relative importance of the influences which produced it, the first power to the mind, the second to the matter; but, supposing there to be given a certain effect of art as an existent fact, then, in analysing its actual influence in present vital action, we assert that the most prominent power of that influence lies in the intrinsic beauty, the native resources of charm which dwells in the material of its composition. Of which, such is the “*empyrean substance*,” that even whilst it conforms itself to mental influence, absorbs all operative traces of the mind; and in the effect which it in its turn produces, though the physical senses are filled, and incited to exalted action; though the spiritual sympathies, the finer instincts of taste and æsthetic appreciation are distinctly reached, and powerfully impressed, the mind, the conscious reasoning faculty, is quite untouched and left totally unappealed to. Even as the art of the horticulturist is wholly absorbed in the abstract beauty of nature, and the first power in the immediate effect of the result of that art, is the influence thus exerted by the charm of its material.

(To be continued.)

BOSTON, U.S.—The organ built by Messrs. E. and G. G. Hook, for the new church in Arlington Street, is one of the finest specimens of their well known skill and taste. It has plenty of power, a great variety of stops, which are remarkably beautiful singly, and blend very richly in the full organ; and the mechanical arrangements work, so far as the hearer could judge, to a charm. We have nowhere heard flutes of more liquid sweetness, or reeds of a more fine and racy flavour. The organ seemed all that one could desire; but why shall an “organ exhibition” always consist of making the organ do all sorts of things, except just that which it is designed to do? These endless, aimless wanderings among solo stops, those *pot-pourris* of operas, popular airs, bits of secular and bits of sacred, strung together upon idle fancies of the moment, may be very well to show the fine qualities of all the stops, as well as the skill of the exhibitor,—neither of which do we call in question,—but they fatigue and dissipate the mind just when it seeks to be edified and strengthened by the grandest of all instruments voicing the great thoughts of Eternity. If you would show the virtues of an organ, why not play organ music? Give these exceptional things their place, but do not let them usurp all. We do not object to the queer scrolls and monsters carved here and there about a Gothic cathedral; but not to show them, nor to give them shelter, except incidentally, were the sublime proportions of the cathedral reared.—*Dwight’s Boston Journal of Music.*



THE CAMDEN LITERARY AND SCIENTIFIC INSTITUTION.—On the evening of Wednesday, 29th inst., the second of a series of Lectures upon "Music" was delivered by Mr. Joseph Goddard. The lecturer in his treatment of the subject, reviews a strain of Music, first with reference to its production, secondly with reference to its notation, thirdly with regard to its artistic forms, and lastly, to that of its moral purport. The previous lecture being devoted to the consideration of the production of musical sound, the one delivered recently was devoted to the consideration of Musical Notation. Mr. Goddard recapitulated the generally known facts relating to the history of Musical Notation, that of its being first attempted by the Greeks; the reduction of the names of musical sounds to the first seven letters of the alphabet, by St. Gregory, in the 6th century; the gradual adoption in the different parts of Europe of lines to indicate particular pitches of sound, of points or dots to signify the sounds themselves, and of clefs, which Dr. Burny states are old Gothic letters modified, which occurred between the 6th and the 11th centuries; the ultimate conformation of all these crude materials into the likeness of the present system, by Guido Arcutinus, in the 11th century; and, lastly, the fact of the present system itself being completed so recently as the middle of the 17th century. In the course of recapitulating these details, Mr. Goddard gave an illustration of the primitive style of ecclesiastical composition in a chant in use before the 11th century. He took occasion to remark upon the uniqueness, massiveness, austere dignity and sombre grandeur of these primitive forms of musical art. He regarded them as amongst those works of the past, the peculiar expression of which cannot be reproduced in modern times, not through lack of mental strength, or originality, but because the mind itself has passed into another phase of existence. The lecturer alluded to the *Paradise Lost*, and the English Liturgy, as having been produced when the central channels of thought for the human race were being excavated, and only the high paths of religion and morality explored. He remarked that such works sprang out of a past condition of the mind, as the hills from a past condition of Nature, which overhang the present, but cannot be repeated in it. Towards the conclusion of his discourse, Mr. Goddard remarked, alluding to the long period in which, in the history of the art, the field lies fallow,—that before ultimate, distinct art can be manifest, forms of art have first to be developed; that these forms are produced not in the action of any subordinate impulse, but only out of the pure artistic energy itself; that art, like a river, has to effect its own channel, and that thus, as in the case of a river, a great portion of its first tribute is absorbed in conforming its course of manifestation ere its subsequent waves can glide in purity to the ocean. This consideration led the lecturer to make some passing observations upon the constitution of the human mind, as revealed in its action with reference to art. He remarked how plainly observable in art investigation is the truth that the mind instinctively attaches to itself the results of previous minds as *primitive data* for itself, as the basis and beginning of its own operations. That, as it arises in each of us, it does not start again or begin a new life, but simply continues one amassed existence; that this, even on this earth, is immortal; that the gems of art have been for generations being consummated in the human mind, as precious stones in the earth. The lecture was illustrated by diagrams and examples, and appeared to have elicited the approbation of an appreciative audience.

THE HANOVER SQUARE ROOMS.—(From the Builder).—There are few inhabitants of the metropolis who do not connect with the Hanover square Rooms interesting associations,—who do not remember agreeable evenings, pleasant meetings there. Coming into the hands of Mr. Cocks, the well-known music-publisher and something more (we have his almshouses in view), they have been redecored, and now present a very bright and agreeable aspect. The ceiling of the large room (the only decorations of which previously to these alterations were the old pictures by Cipriani) has been ornamented with enrichments in composition and "carton pierre;" a trellis pattern being placed in the bands across the ceiling, and a laurel in the longitudinal bands, with a crest ornament on the ceiling round each panel. The pictures themselves are left: and we can scarcely blame the act; but they produce the effect of dark spots. The panels are painted pale green, relieved with white and gold enrichments, and a small margin of light red. The panels of the transverse bands are cobalt blue, with white and gold enrichments and pink margins. The fluted pilasters on the walls have been retained, but the cornice over them has been deepened about 7 inches, and has been enriched by the addition of mouldings; and with festoons of fruit and flowers to the frieze all round. The old royal box has been entirely removed, and a new one reconstructed in wood and "carton pierre," surmounted by an arched top, handsomely enriched, having a lozenge with the royal cypher supported by the figures of two boys; the top being supported by two

pilasters and the figures of two female Caryatides terminating in scroll work, with fruit and flowers running down the panels of the pilasters. Looking-glasses are made to add to the effect of this end of the room. The front of the orchestra has been ornamented with musical trophies and festoons of fruit and flowers, with medallions placed over the two doorways at the sides. The organ has been removed, and a coved recess formed, with a looking-glass inserted. The pilasters are finished white and gold; the cornice mouldings the same; with a cobalt blue frieze, and white and gold ornaments. The walls are a warm grey, with panels of two light greens. The panels over the looking-glasses are each filled with a medallion, painted in bas-relief, of some of the most celebrated composers—Bach, Beethoven, Handel, Haydn, Weber, Rossini, Purcell, and others, with their names, and the century in which they flourished. In the two wide panels in the orchestra are painted medallions of Calcott and Bishop. The plinth round the room under the pilasters is decorated in imitation of various coloured marbles. The royal box is finished in white, buff, and gold, with paintings representing Peace and Plenty, and the Four Seasons (these latter four are not yet fixed), and crimson and gold damask hangings. The old method of lighting by means of sunlights has been dispensed with, and a novel mode of lighting has been introduced by suspending from the ceiling, along each side, hemispheres of silvered glass, with the flat sides upwards, having twelve jets to each, radiating to the centre, in a star-like form underneath. The tea-room adjoining has had an ornamental ceiling put to it, with other decorations of a suitable character. The lower room has also been embellished. The contractors for the general building works and part painting were Messrs. J. & H. Cocks, of Mile End; the "carton pierre" and composition enrichments were executed by Messrs. Jackson of Rathbone Place; the painting, gilding, and other decorative works, by Mr. Charles Smith, of Upper Baker Street, assisted by Mr. Earle, artist; and the gas-fitting is by Mr. D. Hallett, of Holborn. The whole was done in ten weeks, under the direction of Mr. Thomas Dyke, architect. The Hanover Square Rooms are about to commence a new life, and we have no doubt it will be a merry one.

Mlle. PATTI AT BRUSSELS.—"L'immense succès de Mlle. Patti est, à nos yeux, pleinement justifié par les remarquables qualités que l'intéressante artiste dévoue à chacune de ses nouvelles représentations. Jeune, 18 ans, jolie, pleine de distinction, la nature s'est plu à la combler de toutes ses faveurs. A une organisation d'élite, à une intelligence de premier ordre, elle a prodigué la plus merveilleuse voix de soprano qu'on connaisse: facile, douce, pure, séduisante, dramatique, passionnée; une voix, en un mot, qu'on ne peut entendre sans rester profondément impressionné. Comme si son œuvre n'était pas assez complète, la nature lui a donné encore la précieuse qualité sans laquelle on n'est pas artiste accompli: elle en a fait une grande comédienne. Mérite quelque peu sacrifié par le temps qui court, vu que l'art de jouer la comédie, semble pris au rebours avec une persistance incroyable, par le plus grand nombre de messieurs et dames en possession de l'interprétation du genre lyrique. Après les deux représentations de la *Somnambule*, qui avaient suffi à mettre en relief tout ce que cette nature privilégiée renferme de sentiment vrai, le *Barbier* est venu la présenter sous un nouveau jour; enfin *Lucia* a complété cette trinité applaudie sous toutes ses phases. La sentimentale Amina, n'a rien laissé à envier à la pimpante Rosine, et la fille poétique de la verte Etterrine, a arraché bien des larmes, au spectacle de sa douleur et de son désespoir. Le triomphe de *Lucia* a dépassé les précédents; applaudie à chaque passage saillant de son rôle, Mlle. Patti a été rappelée deux fois, à la fin de chaque acte. Ce soir, la *Martha* de Flotow; ce sera, on peut le pressentir, un des meilleurs rôles de la jeune cantratrice."—*Guide Musical*.

MUSICAL OBITUARY.—M. ALEXANDRE JEAN BOUCHER, who was born at Paris on the 11th April, 1770, died there on the 27th December, 1861. He was the father of the violinists of France, and, probably, of the violinists all over the world. He played in all the capitals of Europe, astonishing his hearers by daring feats which nearly approached eccentricity: despite this, however, it was impossible to deny that his powers of execution were most remarkable.

MAD. HÉROLD, widow of the celebrated composer, died, aged only 55, at Paris, on the 30th December, 1861. Hérold himself died in 1833, and from that period Mad. Hérold assumed the robes of mourning, and wore them till her death. She fell a victim to her affection. It was in nursing a grandchild, who died a week before her, that she caught the illness which brought her to the grave.

## MARRIAGE.

On the 14th, at Dresden, by the Rev. Franz Görick, Dr. Bennett Gilbert, of 42 Woburn Place, to Caroline Anne, only daughter of Henry Parry, Esq., London.

## ST. JAMES'S HALL,

Regent Street and Piccadilly.

## MONDAY POPULAR CONCERTS.

**SEVENTY-THIRD CONCERT, on MONDAY EVENING, February 3, 1862, the Instrumental portion of the Programme selected from the works of BEETHOVEN.**

## PROGRAMME.

**PART I.**—Quartet, in C, No. 9, for two Violins, Viola and Violoncello (Beethoven), MM. SAINTON, L. RIES, H. WEBB and PAQUE. Canzonet, "Now summer has departed" (Dussek), Miss BANKS. Song, "When Bacchus invented the bowl," Don Quixote (G. A. Macfarren), Mr. WEISS. Sonata appassionata, in F minor, Op. 57, for Pianoforte Solo (Beethoven), Miss ARABELLA GODDARD.

**PART II.**—Sonata, in E flat, Op. 12 (dedicated to Salieri), for Pianoforte and violin (Beethoven), Miss ARABELLA GODDARD and M. SAINTON (first time at the Monday Popular Concerts). Song, "Dawn, gentle flower" (Henry Smart), Miss BANKS. Song, "The Wanderer" (Schubert), Mr. WEISS. Quartet, in D, Op. 18 (Beethoven), MM. SAINTON, L. RIES, H. WEBB and PAQUE.

Conductor, Mr. BENEDICT. To commence at eight o'clock precisely.

**NOTICE.**—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

\* \* \* Between the last vocal piece and the Quartet, an interval of Five Minutes will be allowed. The Concert will finish not later than half-past ten o'clock.

**N.B.**—The programme of every concert will henceforward include a detailed analysis, with illustrations in musical type, of the sonata for pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL and Co., 50 New Bond Street, and of the principal Musicsellers.

## NOTICES.

**TO ADVERTISERS.**—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVIDSON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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**TO CONCERT GIVERS.**—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, FEBRUARY 1, 1862.

**WHEN** recently we laid bare the low vulgarities and gross impositions of certain places of public amusement, adjuncts to pot-houses, irreverently denominated "Music Halls," and hurled our fulminations against their walls, like a musical Jupiter Tonans, we had not the most remote idea that we were exposing and denouncing at the same time the Crystal Palace, in which entertainments, almost identical in style and character, were and are being given. Yes! where Grisi, Titiens, Patti, Alboni, Mario, Giuglini, Sims Reeves, Arabella Goddard, Vieuxtemps and others, have sung and played the most refined compositions of the mightiest masters of music, may now be heard the "inimitable Mackney," and the "untiring Stead," spluttering the self-same hideous nonsense of

which we gave a few weeks past so striking a sample in the "Perfect Cure." We know that many will not believe us. Indeed it is incredible that the grave and responsible directors of so vast an establishment, in which the grandest musical performance of modern times—perhaps of all times—has taken place; the very atmosphere of which breathes, or should breathe, all that is classical and elevating in art; which was built, in fact, solely for high aims and noble purposes, should, from any considerations, be induced to desecrate this High Temple of the Muses. Is everything sacrificed to make money? The temptation, no doubt, is strong; but we question if the shareholders congratulate themselves on receiving dividends derived from such a source. Success is everything; making money is accounted the surest success; *ergo*—making of money is everything. This is the worldly syllogism which the directors, doubtless, propound in extenuation of the unworthy uses to which they turn the Palace of Crystal. They insist that by conciliating the lowest tastes, and appealing to the most morbid and dullest understandings alone can any receipts be secured in the winter. At this period of the year music is at a discount beyond the walls of the metropolis; pictures and sculpture show to little advantage in demi-twilight; the gardens are flowerless; the atmosphere is chill; sensible people love their firesides or warm theatres—and so none but fools think of paying Sydenham a visit in the ice-days. But even that large and important class of her Majesty's subjects must be attracted by special lures; and the directors, turning their attention to the astonishing success achieved at the minor Music Halls by a novel style of entertainment, fancied they could provide the same entertainment on a larger scale with increased profit. And so, while this hall exhibited the "inimitable," that the "untiring," and the other the "celebrated," the directors chose to select all three "talents," hoping thereby to entice the whole of the mobocracy of London to Sydenham. Large sections of the lower classes of amusement-seekers have attended these performances; but as the "Inimitable," "Untiring," and "Celebrated," require to be highly fee'd, and as Blondin exhibits at the same time, and necessitates the payment at the doors of two thousand shilling visitors to reimburse him for each several performance, the profits, it may be gathered, are not very large. We believe the directors have been led blindfold into this very extraordinary proceeding, which, if persisted in, will, as sure as glass is frangible, lower the prestige of the Crystal Palace, and in the end weaken its attraction. If the establishment can only be sustained by an "exposition" of clowns, it would be far better to send to Woolwich for a park of Armstrong guns and demolish it at once.

The character of the entertainments now being provided at the Crystal Palace may be guessed at by the song of the "Perfect Cure" which we presented a short time since. But amicable, qualifying persons may pronounce that wonderful specimen of lyric composition as an exception. If it were so, we should be inclined to show some forbearance towards those whom it throws into ecstasies, and to fancy that its whole power lies in its entire unintelligibility. Unfortunately we have two more vocal inspirations of the same kind—one of which is now being sung daily, with the most unbounded applause, at the Crystal Palace—which, as they will confirm the strong impression we have felt on the subject, and excuse the perhaps somewhat impetuous manner in which we have expressed our indignation, we have no hesitation in laying before the reader. The one is entitled "The Nerves," and is asserted in print to be a comic duet. It is



usually sung-danced by a tall and a short man, who jump and contort themselves during the refrain in such a manner as to all appearance place their lives in continual and imminent jeopardy. The words are as follows:—

WIGGINS.  
Well, here we are, a funny pair,  
Our like was never seen;  
Such chaps as us are very rare,  
They're few and far between.  
From doing what we ought to do,  
I'm sure we never swerve—  
I'm right as houses, so are you,  
Oh! aren't we got a nerve?

Chorus.  
A nerve, a nerve, a nerve, a nerve,  
Oh! aren't we got a nerve?  
I'm right as houses, so are you,  
Oh! aren't we got a nerve?

JIGGINS.  
I likes my pipe, I likes my glass,  
I likes my friend as well,  
I likes to go out with my lass  
On Sunday, like a swell,  
I does all that a man can do,  
Her smiling to deserve,  
'Tis wonderful what I go through—

Oh! aren't he got a nerve?

Both.  
A nerve, a nerve, &c.

Wig.  
There's nothing in the world like fun,  
To find it I go out,  
To theatres, when work is done,  
And walks my girl about.

Jig.  
I go unto the music-halls,  
Where music they preserve,  
Or unto free and easy squalls—

Utterly witless and bereaved of sense as this precious concoction is, we think it surpassed by our second lyric specimen, the writer of which we should most devoutly like to take a chop with any Friday between six and seven at the "Cock" or "Joe's," provided he "stood Sam," as the saying is. We marvel whether "standing Sam" has any connection with Lord Dunderbary's brother? Song No. 2 is as follows, and is entitled—

#### THE OTHER SIDE OF JORDAN.

I look'd in the east, I look'd in the west,  
I saw John Bull a-coming according,  
With four blind horses driving in the clouds,  
To look at the other side of Jordan.  
Pull off my old coat, and roll up my sleeves,  
Jordan is a hard road to travel I believe.

Thunder in the clouds, lightning in the trees,  
And what do you think I told him?  
Was good-bye, Sam, to the next kingdom come,  
I'll meet you on the other side of Jordan.  
Pull off my old coat, &c.

The Sovereign of the Seas she came to Liverpool,  
In less than fourteen days, according;  
Johnny Bull wiped his eyes, and look'd with surprise,  
At the Yankee ship from the other side of Jordan.  
Pull off my old coat, &c.

There were snakes in Ireland not many years ago,  
Saint Patrick saw the vermin all a-crawling;  
He up with his shillelagh and hit 'em on the head,  
And he drove 'em to the other side of Jordan.  
Pull off my old coat, &c.

There was such a dreadful shindy and mutiny in India,  
Sir Colin Campbell went there, according;  
And with our British boys he did tame the black Sepoys,  
And he drove 'em to the other side of Jordan.  
Pull off my old coat, &c.

Can anything add to the degradation involved in endeavouring to recommend such trash to the public and to

Wig.  
Oh! aren't he got a nerve?  
Both.  
A nerve, a nerve, &c.

Jig.  
Sometimes I go to races, and  
I there make many a bet;  
But when the tin I've out to hand  
I part with great regret.

Wig.  
To put it off I can contrive,  
And so my purpose serve;  
That way I keep the game alive—

Jig.  
Oh! aren't he got a nerve?  
Both.  
A nerve, a nerve, &c.

Wig.  
I'll go and be a volunteer,  
As sure as any gun,

Jig.  
Why, you'll be fit to faint with fear,  
And cut away like fun.

Wig.  
No, that I'll never do, I'm sure,  
But still strive to deserve  
My country's praises, to secure—

Jig.  
Oh! aren't he got a nerve?  
Both.  
A nerve, a nerve, &c.

There is nothing but stagnation among the British nation,  
The banks are all failing, too, according,  
I am very much afraid if we don't get better trade,  
We'll be going to the other side of Jordan.  
Pull off my old coat, &c.

Jonas lived three days in the belly of a whale,  
Three days and two nights, too, according;  
He tickled him with a straw, which caused him to laugh,  
So he cluck'd him on the other side of Jordan.  
Pull off my old coat, &c.

The ladies of England have sent a big address,  
About slavery and horrors, too, according;  
But they'd better look at home to their own white slaves,  
That are starving on the English side of Jordan.  
Pull off my old coat, &c.

Adam and Eve lived in the garden of Eden,  
Eating all the best fruit, according;  
Adam laid Eve under a gooseberry bush,  
A-looking at the other side of Jordan.  
Pull off my old coat, &c.

Adam and Eve wore out their old clothes,  
They had nothing to put on, according;  
So they tied fig leaves round the middle of their waists,  
To cover up the other side of Jordan.  
Pull off my old coat, &c.

familiarise them with it. Would any man in his senses, not acquainted with the facts, believe that sane beings were so numbed and besotted? Our only hope is, that this rubbish may prove, in the end, a manure destined to bestow vitality and growth upon Art.

MUSICAL and theatrical journals swarm in Italy to an extent almost unknown in any other country. They abound in the principal towns, and are to be met with in every village that can boast of a theatre as a place of public resort. They are as rank in their profusion as weeds in a neglected garden. Their means of ensuring a circulation is perhaps peculiar to themselves. They are distributed far and wide, and, to the uninitiated, as it were, gratuitously; a notice, however, generally in type small enough to be overlooked, impresses recipients that, "*Chi non respinge i primi due numeri che gli verranno spediti si terrà come associato*," according to which, whosoever does not return the first two numbers of the paper sent him, is sure to be called upon for a subscription.

It is to members of the musical and theatrical professions that these "journals" are thus supplied, and by neglecting the notice, either from ignorance of its existence, or forgetfulness, they become too often the victims of a system of extortion. *Débutants* are more especially the objects of solicitous attention. A new tenor, no matter whether *primo* or *secondo*, after his first appearance, receives a volley of the paper missiles, a *prima donna* is overwhelmed, and a *contralto* surprised, and, at first, perhaps flattered to find herself addressed from all quarters by their energetic editors. The manner in which art and artists are treated in many of these prints is singularly familiar. The following literal translation of the "Notices to Correspondents" in a recent number of the *Croce di Savoia* a Florentine publication, affords a striking example of the style in vogue:—

Correspondence of the *Croce di Savoia*, Jan. 3.

"We wish Signori Giuseppe Biozzi and Carlo Biondi a happy new year, and hope they will not forget the 10 francs they owe us."

"NAPLES.—Signor Settimio Malvezzi. You are requested to send us the amount of your subscription which you owe, and for which we have so frequently applied to you."

"MESSINA.—Signora Antoniette Montenegro. We beg to remind you, since your progress in the art! (sic) of the debt of 50 francs due to us."

"ANCONA.—Signor Ermanno Cinti, baritone, and Signor G. C. basso. We are tired of waiting, and request you will no longer lead us by the nose according to your custom!!!"

"PARIS.—Signor Mauro Masina, theatrical agent. We await the payment of subscriptions due according to account rendered. It's quite time you paid!!!"

In the same paper, under the heading *Miscellanea*, Mad. Tedesco is thus mentioned:—

"La Tedesco, who is celebrated for not paying her subscriptions, is about to undertake a professional tour. It is to be hoped that fortune will smile upon her, and that she will be able to pay the 200 francs she owes us."

The *Cross of Savoy* is not the only paper that so addresses its subscribers to remind them of their subscriptions being overdue, although perhaps singular in the barefaced effrontery of its applications. Another journal, known as *Il Buon Gusto*, also published in Florence, commenced the year by "An interesting notice to its dilatory constituents," in which it threatened, certainly in politer terms than its contemporary, to take proceedings against those who refused to pay, and to publish the names of the defaulters. The *Buon Gusto* moreover belied its title by inserting an editorial notice to a certain Signor C. R. G., to the effect, that if he did not liquidate

his debt to the printer of the journal, his bad behaviour should be made public in the ensuing number.

It will be easily understood that artists who decline to "subscribe"—in other words, to submit to the black-mail imposed upon them—are not in favour with the disinterested proprietors. Those who are bold enough to make a stand against the system are generally handled with severity, while its willing and timid supporters are caressed and flattered whenever an opportunity presents itself for their names being brought into notice.

An anecdote is related of a young tenor with a fine voice but an empty purse, who being about to make his first appearance, and desirous of securing the good-will and protection of one of the journals in question, called upon the editor, to assure him of his intention of subscribing to the paper whenever his resources allowed him to do so.

He was cordially received at first, but the manner of the literary tyrant changed perceptibly as soon as the true state of the visitor's finances became known. The singer was earnest in his appeal, and promised faithfully that the subscription should be paid out of the first instalment due upon his engagement. After a somewhat protracted interview, assurances of mutual support were interchanged. The *début* took place, and was most successful. It was noticed by the wily editor in the following cautious terms:—"Signor — is an artist who promises a great deal. Before recording a decided opinion as to his merits, we shall wait and see whether he fulfils our expectations."

There are, however, some honourable exceptions to the prevalent character of Italian theatrical journalism—exceptions the more distinguished for the worthlessness by which they are surrounded. *Il Trovatore*, a Milanese journal, is remarkable for its wit and the able criticisms from the pen of its manager, Signor Marcello. The caricatures of musical celebrities which it contains are amusing and well drawn. The *Gazetta Musicale*, published in Milan, and edited by Dr. Filippi, an accomplished musician and elegant writer, is also worthy of every commendation for the justness and impartiality of its remarks. These and the occasional *art-feuilletons* of the political journals afford an agreeable contrast to the petty prints which, like swarms of locusts, prey upon the musical and theatrical professions at the present day in Italy.

**ROYAL ENGLISH OPERA.**—In consequence of the indisposition of Miss Louisa Pyne, the clever and promising Miss Thirlwall has appeared during the week as Mary Wolf, in the *Puritan's Daughter*, singing all the music *except the ballads*. (Why are the ballads omitted?) Mr. Benedict's new opera, founded on the *Colleen Bawn*, to be entitled the *Lilly of Killarney*, is in active rehearsal, and will be produced, as contemplated, on Monday week.

**HERR PAUER'S** performances of pianoforte music in strictly chronological order, from 1500 down to the present time, commence to-day at Willis's Rooms.

**LIPINSKI.**—M. Charles Lipinski, the celebrated Polish violinist and composer, born at Radzyn, in Galicia, in November, 1790, died on his estate, near Zborow, in Galicia, on the 16th of December, 1861. Herr Lipinski was only once in London (in 1836), when he appeared at the Philharmonic concerts and elsewhere.

**MONDAY POPULAR CONCERTS.**—At the concert on Monday night the programme embraced two attractive novelties. Hummel's Septet, though familiar to professors and well-informed amateurs, was, nevertheless, new to the majority of the Monday Popular Concert audience. Till now, the hearing of a work of this description was only attainable by those whose means were equal to their love of art—probably the minority among amateurs; and in recognising the wide-spread influence of these concerts, one

of the points to be insisted on is that the prices are such as to bring the gratification of a legitimate taste within reach of all classes. The success of the Monday Popular Concerts would be gratifying under any circumstances; but just now, when the so-called "Music Halls" are bidding fair to become "thick as leaves in Vallambrosa," any healthy step in the right direction is doubly welcome, and the good which is being quietly effected is the higher to be estimated inasmuch as the benefit is not confined to the present time, but will make itself felt still more distinctly in a future generation. The name of Hummel has only once previously appeared at these concerts,—when, about some two years since, Herr Pauer introduced his sonata for pianoforte alone, in F minor (Op. 20). The sensation created by the Septuor on Monday was so decided, that we may prophesy its repetition at a future concert. The *Scherzo* appeared to be the favourite movement, and so continuous was the applause at the end, that it was repeated as a matter of necessity. Scarcely less warmly appreciated was the *andante* Irish variations, in which the playing of Mr. Charles Hallé shone conspicuous, while the *finale* was a brilliant climax, and was greeted with applause both genuine and unanimous. That the execution would be worthy the composition the names of the performers to whom it was entrusted—Mr. Charles Hallé (piano), Mr. Pratten (flute), Mr. Barret (oboe), Mr. C. Harper (horn), Mr. H. Webb (violin), M. Payne (violoncello), and Mr. C. Severn (double-bass)—were guarantee. The solo sonata was Beethoven's C sharp minor (the "Moonlight") to which Mr. Charles Hallé played "without bodi," eliciting, as usual, the warmest plaudits. Mendelssohn's quartet in E flat, Op. 12, was as well received as in 1859, when it was played by MM. Becker Ries, Doyle and Piali. The *Canzonetta* was encored. The other quartet was Haydn in B flat major, no. 65 (No. 3, Op. 54), given for the first time at the Monday Popular Concerts. The executants in both instances were Messrs. L. Ries, Watson, H. Webb and Payne, the first-named gentleman acquitting himself as leader, in a manner showing him as competent in this part as in the no less honourably responsible office of "second," which he has so long held with credit. M. Tennant, in Beethoven's song of "The Quail" and Blumenthal's "Evening song," displayed those artistic qualities which have so frequently been commended in his singing. Mr. Benedict, was, as usual, accompanist.

**GALLERY OF ILLUSTRATION.**—Mr. and Mrs. German Reed's new entertainment continues to attract full and fashionable audiences. There can hardly be a better way of spending a couple of hours than by going to the Gallery of Illustration, where these two popular artists, with the aid of the evergreen John Parry, keep their visitors in a constant state of laughter. The "Make up" and the acting of the latter as Miss Rhadamantha Pry, in the illustration of the Three Graces, introduced in the first part of the entertainment, written by Shirley Brooks ("Our Card Basket"), is indeed perfect, and Mr. Parry is well supported by Mrs. Reed as Miss Niobe, and Mr. Reed as Miss Hebe Pry. Between the parts Mr. John Parry relates (musically) "The Vicissitudes of a COLLEEN BAWN," with immense swagger and effect. The second part, consisting of "an illustration on discords by two rival composers," written by Mr. William Brough, is capably sustained by Mr. German Reed and Mr. John Parry, who are interrupted at intervals by Pamela Dibbs (a servant girl); by a Gipsy; and by Mrs. Gowl (a lady "careless about dates"); all personated by the vivacious and versatile Mrs. German Reed in her own inimitable manner. The entertainment is brought to a close by the unexpected appearance of Mrs. Reed *in propria persona*, who recalls the composers from the fancies of the part to the realities of the present, and so,—

"These, our actors are melted into air—into thin air."

**NEW ROYALTY THEATRE.**—The introduction of musical performances into this elegant little theatre has been attended with decided success. Offenbach's pretty little *opera-bouffe*, *Le Mariage aux Lanternes*, has been produced, and after a fortnight's merry career, still proves highly attractive. If none of the singers is individually a star of the first magnitude, the whole is so evenly performed, and the music has been so carefully studied, that no complaint can be made, and a sense of satisfaction is felt at the termination. The ladies who sustain the parts of the two widows, who are bent on the capture of the young and well-to-do farmer, act capably, and sing with great point and expression. Miss Nina Stanley—who may have been remembered at the

Crystal Palace Concerts—is indeed a thorough mistress of the stage, however she obtained it—and has a vast deal of force and dash in her singing. Miss Payne, if not quite so expert a vocalist, has, nevertheless, a telling and capable voice, and very available for *buffa* music. The scolding dash in which the widows, besides using their tongues with much energy, take off their shoes and pelt them at each other, was so well sung and acted as to create a real enthusiasm. Mr. John Morgan, the well-known tenor, made his first appearance on the stage in the operetta. As yet he has little to recommend him besides his voice, which may be turned to good. Miss Mason pleased us vastly by her unpretending manner, and charming naturalness in the part of Denise. Although her voice is deficient, and her education seems to have been trifled with, she interests in everything she essays, a rare quality in any artist. This young lady has not half as much to sing or act as Miss Stanley or Miss Payne—perhaps has not half the musical talents of either; and yet she leaves a far deeper impression. The Christmas Burlesque, *The Earliest Edition of the Trovatore*, appears to have lost none of its attraction. The music, prepared by Mr. Tully, is extremely effective.

### Provincial.

FROM among our communications from Leeds we select the following, as the most interesting:—

“On Tuesday, the 21st inst., the last of the weekly afternoon organ performances, at the Town Hall, Leeds, for the winter season, was given by Dr. Spark. The audience, which numbered about 100, was larger than the inclement state of the weather led us to anticipate—snow was falling, and a slight rain having covered the streets with ice in the morning, it was difficult to move along without accident. Under these circumstances the attendance was sufficient to show that the excellent concerts provided by the Town Council, at the almost nominal price of threepence, are appreciated. These stated organ performances, which are given on Saturday evenings as well as on Monday afternoons, but during the winter months not so regularly as we think is desirable, are not only the means of bringing before the public a large amount of classical music, but the means also of displaying the multifarious resources of the superb instrument which is the vehicle of interpretation. An organ of the dimensions of that in the Victoria Hall cannot be duly represented by occasional use in general concerts, special performances are absolutely requisite; and these too must be entrusted to one appointed person, who, by devoting the requisite time and study, shall be able to acquire not merely a knowledge of the various effects producible, but a facility in availing himself of them. This knowledge and this facility cannot be attained without that special study and practice which no casual performer can be expected to bestow. The Town Council have doubtless acted wisely in the course which they have adopted, and particularly so as regards their organ, which has suffered in general estimation through several untoward circumstances, not the least of which being the very imperfect state in which it was opened at the festival which inaugurated the Hall. On that occasion we made some observations upon the small portion of the organ which was then completed; we are, therefore, not sorry to have an opportunity of adding such further remarks as are due, now that we have heard the instrument under more favourable auspices.

“In England, the Leeds organ is exceeded in point of size by the organ in St. George's Hall, Liverpool, and, perhaps, by that at York; but these instruments are inferior as regards variety of tone, mechanical applications, and general constructive details. The York organ has been curtailed, and, at the same time, much improved, by Dr. Monk; but it will always bear evidence of the absurd notions as to high scales and duplicates which were held by its original designer, Dr. Camidge. The Liverpool organ, with the like error as to duplicates and useless extension of the scale of the manuals, and its unequal temperament, is a witness of the contracted and unscientific ideas as to organ-building of Dr. Wesley. Both these organs contain nearly two thousand more pipes than their rival at Leeds, but this excess is made up in some measure of pipes which are absolutely useless. The Liverpool and Leeds organs are both specimens of great mechanical ingenuity and great artistic skill as to voicing, &c., on the part of their respective builders; the results are in both cases exceedingly fine, but they are totally different. The characteristics of the tone of the former are delicacy and purity; the tone of the latter is not deficient in these qualities, but there is, in addition, a brilliancy and weight, owing to the judicious employment of various pressures of wind, the free introduction of harmonic stops, and the avoidance of the unfortunate weakness and poverty consequent upon the

attempt to procure magnitude of tone by the mere multiplication of similar stops.

“The principle so successfully applied in the selection of stops in the organ at St. Peter's Church, in this city, has been carried out, but of course more extensively, and its fuller development has produced the most happy results. The diapason tone of the organ is exceedingly rich, and is surpassed only by the fulness of the reeds, which are powerful without being coarse. Perhaps the features which struck us most forcibly, whilst listening to Dr. Spark's performance, were the exquisite quality of the harmonic flutes,—the fine effects obtainable from the two distinct great organs, which can be used together or separately at pleasure,—the general balancing and mixing of the whole organ, a notable instance of which is presented by the tubas, which add great power without covering all the rest of the organ and imparting a totally different cast of tone, as in some instances we could name,—and, lastly, the extraordinary orchestral effects brought within reach by Mr. Smart's ingenious mechanism applied to the stops of the solo organ. In short, we think that it must be admitted that more variety and greater effect are producible from the 85 sounding stops at Leeds than from the 100 at Liverpool, solely through superior skill displayed on the part of the designers, irrespective altogether of any superior merit in the builders.

“With regard to the principal organs in England, we have not been fortunate. Those at Birmingham and York will never be other than patched-up instruments, in which the failures caused by the absurd crotchets of their designers have been corrected as far as possible. The organ at Liverpool is a magnificent instrument, but is not capable of the effects which 100 stops and 8000 pipes ought to produce. Leeds, on the other hand, possesses an organ, the complete success of which forbids any attempt at remodelling, and insures the maintenance in its integrity of the original design.

“The following was the programme of Dr. Spark's performance on Tuesday afternoon:—

“Grand Prelude and Fugue (G major), (Mendelssohn); Air, with variations (F major), from a Symphony (Haydn); Overture *Der Freischütz* (Weber); Andante for the Organ (F major), (Lefebvre Wely); Double Chorus, ‘Fixed in His Everlasting Seat,’ (Samson (Handel); Recollections of the Grand Opera, *Les Huguenots*, including the Instrumental Introduction and the Chorus; the Chorus, ‘Piaçer della Mensa,’ the Cavatina, ‘Nobil Donna;’ the Huguenot Song, ‘Piff, paff!’ and the final Chorus (Meyerbeer).

“This selection, it will be seen, afforded abundant scope for displaying the resources of the instrument; the fugue and chorus being in the legitimate organ school, and the other pieces affording opportunities of giving those orchestral effects of which our modern players are so fond, and for which the Leeds organ presents so many facilities. Dr. Spark's interpretation of the whole appeared to us to realise what we might anticipate from a player who was thoroughly conversant with his instrument and fully competent to develop its resources.”

The *Birmingham Daily Post* gives a lengthened notice of Mad. Lind Goldschmidt's appearance in *Elijah*, at the Town-Hall, from which we extract the following:—

“The artistic resuscitation of Mad. Goldschmidt, however satisfactorily established by her various performances on Wednesday, could scarcely be deemed complete in Birmingham, until her powers had once again been tested in that trying branch of the vocalist's art, in which her most solid successes were formerly achieved; and, with good judgment, one entire evening was set apart for the purpose of presenting the greatest sacred singer of her time in the greatest sacred work of the century—Jenny Lind in Mendelssohn's *Elijah*. So great an attraction, it might have been supposed, would even at ‘sensation’ prices have sufficed to crowd a larger building than our Town Hall; but, besides the fact that the concert of the previous evening had exercised an exhaustive influence, the interest excited by Mad. Goldschmidt's performances partakes too much of a personal character to be appeased by any entertainment in which she is not the most prominent personage. Thus notwithstanding the popularity of the work selected, the strength and excellence of the orchestral resources, and the association with Mad. Goldschmidt of the two best exponents of the day of their respective parts, in the persons of Mr. Sims Reeves and Mr. Weiss, the attendance scarcely reached the aggregate of the previous evening. In addition to the vocalists already named, Miss Cole, Miss Palmer, Mrs. Hayward, Mr. R. Mason, Mr. F. Gough, and Mr. Briggs, swelled the list of principals, while the orchestra, under the direction of Mr. Otto Goldschmidt, boasted a total of some three hundred performers, consisting of a picked choir of 230 voices and a powerful band, embracing many of the most celebrated London instrumentalists, Mr. Stimpson, as usual presiding at the pianoforte.

“We must first express the gratification with which we invariably hail Mr. Weiss's forcible and intelligent representation of the leading personage. Other singers there may be to whom the music of *Elijah* is as



well adapted as to Mr. Weiss, but none can enter so fully into the feeling of the part or better realise its sublimity and pathos. The tenderness and devout spirit of resignation infused by Mr. Weiss into the air, 'It is enough, O Lord,' were especially worthy of notice. Mr. Sims Reeves with his matchless voice and impassioned delivery realised in their full significance the mingled elevation and sweetness of the two airs, 'If with all your hearts,' and 'Then shall the righteous,' and never gave them with finer effect. The execution of the latter air was distinguished by a power and brilliancy of voice that almost blinded one to the earnest, yearning, hopeful spirit in which the prediction was uttered, and the applause which followed took, though in vain, the form of an encore. Miss Palmer, in the contralto music, acquitted herself with judgment, spirit, and vocal power. Probably her most successful effort was the air, 'Woe unto him,' though 'O rest in the Lord' proved more effective with the general public, and availed her the tender of an encore which, notwithstanding the noble President's endorsement of the popular verdict, she resolutely declined.

"Mad. Goldschmidt's qualifications for oratorio music generally, and the impassioned soprano music of *Elijah* in particular, are so well known that we feel little need be said to convey the effect of her performance. The dramatic fire which she infuses into every utterance has nothing of the conventional tragedy queen passion about it; indeed it is altogether opposed to the *abandon* and outward demonstration characteristic of ordinary dramatic impersonations, and manifests itself exclusively in a convincing and unaffected earnestness and concentration. Miss Susanna Cole exhibited a sweet and penetrating voice in the music of the youth who is sent to look for tokens of the expected rain. The unaccompanied trio, 'Lift thine eyes,' was sung so much to the satisfaction of the public by Mad. Goldschmidt, Miss Cole, and Miss Palmer, that it had to be repeated. Mr. Otto Goldschmidt conducted throughout with tact, self-possession, and spirit, and Mr. Stimpson was, as usual, irreproachable in the organ part."

The *Brighton Examiner* gives a glowing account of the performance of the Sisters Marchisio at Mr. F. Wright's concert, which took place at the Pavilion on Saturday. M. Vieuxtemps' violin playing was one of the conspicuous features of the entertainment. The *Brighton Gazette* is not less enthusiastic in its praises of the Sisters, and is even more original in its criticisms. The following will be read with peculiar satisfaction:—

"They commenced with the duet from *Norma*, 'Deh con te,' in which Grisi and Albani (*Qy*. when did Albani play *Adalgisa*?) so much distinguished themselves in their earlier years. The sisters Marchisio rendered it even with greater nicety as far as light and shade were concerned. Their voices *dovetailed* and blended beautifully, in short it was the very perfection of duet singing. The modulations were perfect, and we should imagine that there are no other two sisters in the habitable globe that ever sang so sweetly and harmoniously together."

At Leeds the Sisters Marchisio appear to have been no less successful. The *Leeds Times* and *Leeds Intelligencer* both speak of them in the highest terms, on the occasion of their first appearance at the fourth of the Leeds Subscription Concerts. M. Vieuxtemps is also enthusiastically praised. The great Belgian violinist, indeed, seems to have created a marked sensation throughout the "Marchisio" tournee.

A correspondent writes from Manchester as follows:—

"At the last of M. Hallé's concerts in Free Trade Hall, the programme was more discursive, if not altogether less interesting than in the majority of instances. There was no symphony. *Fi done!* What is the use of a well-trained orchestra? The overtures were *Guillaume Tell* and the *Nozze di Figaro*, by the Italian Mozart (in a dramatic sense) and (in a dramatic sense) the German Rossini. M. Hallé availing himself of a chorus which was this evening at his disposal, treated the audience to the *Choral Fantasia* of Beethoven, for piano, band and chorus, which was a treat in every respect. As a solo he gave the *scherzo* and *rondo* from Weber's romantic sonata in A flat. ('If no more, why so much?' as King Arthur says to the ghost in Fielding's *Tom Thumb*. Why not, in short, the whole of the sonata?) The great feature of the concert was the magnificent *Lorely*, in which Mendelssohn has given us a dramatic *finale* equal to any extant. Miss Parepa sang the part of Leonora with extraordinary vigour. The chorus was also displayed in choral movements from *Fra Diavolo*, *Iphigenia* (Gluck), *Idomeneo* (solos by Miss Parepa), and Mendelssohn's 'O hills, O vales.' Moreover, Miss Parepa gave the 'laughing-song,' from Auber's *Manon Lescaut*, Arditi's 'Il Bacio' (both encores), and 'Non mi dir.' Last, not least, we had the chorus of Dervishes (a wonder!) and the Turkish March from Beethoven's *Ruins of Athens*."

C.

Our correspondent from Belfast writes as beneath:—

"Too much praise can scarcely be given to Mr. Robinson and Mr. H. G. Loveday for their spirited attempt to introduce first-class chamber music—more especially the instrumental quartet—into this town; and it is to be sincerely hoped that the public will give their warm support to the scheme. The critique of their first concert in the *News Letter* of to-day is so good that I send it."

The critique of the *News Letter* is as follows:—

"The first of a series of quartet concerts took place at the Musical Academy of Mr. and Mrs. Robinson. To Mrs. Robinson and Mr. H. J. Loveday the merit of introducing, for the first time in Belfast, this high-class style of music is due, and from the attention and silence with which the immortal works were listened to, we have every reason to believe that a most successful future may be anticipated. It is the more creditable to the audience to have paid the best possible compliment of 'silence' to the quartets, &c., as, generally speaking, the public requires a certain amount of training to get accustomed to the various beauties of such works, which, when known, fully repay the attentive listener. The programme, which was well and judiciously selected, was composed as follows:—*Part I.*—Quartet—No. 78, in B flat (Haydn)—Messrs. Loveday, Levey, Wilkinson, and Elsner. Sonata—Pianoforte and Violin, Op. 23 (Beethoven)—Mrs. Robinson and Mr. H. J. Loveday. Saxophone Solo (Kucken). Quartet in D (Mozart). *Part II.*—Quartet (Weber) Pianoforte; Violin, Viola, and Violoncello—Mrs. Robinson, Messrs. Levey, Wilkinson, and Elsner. Prelude and Fugue in A minor (Bach)—Mrs. Robinson. Saxophone Solo (Schubert). Quartet—No. 5, in A (Beethoven). Haydn's quartet is generally termed 'The Rising of the Sun,' from its bright and flowing opening, and brilliant *crescendo*—meant by the composer to give the idea of the great orb starting from the East and shining forth in his full splendour—was executed with precision and brilliancy. The Sonata of Beethoven in F—one of the most attractive of the immortal composer—was faultless in every respect, and must evidently have been studied by Mrs. Robinson and Mr. H. J. Loveday with the conscious conviction of its importance, as all the passages were interpreted with neatness and precision, and, what is even of greater moment, the lights and shades were carefully attended to. A distinguished amateur played Kucken's 'Maid of Judah,' on a new and very fine-toned instrument, and acquitted himself in this, as well as in a solo in the second part, with finished taste and judgment. Bach's prelude and fugue in A minor was given by Mrs. Robinson in a style worthy of the composition—more would be needless. Weber's quartet gave special satisfaction, and the concert concluded with Beethoven's in A, in which occurs the favourite air with variations. Messrs. Levey, Wilkinson, and Elsner were specially engaged from Dublin for the occasion—their services having been secured for the series. A universal feeling of satisfaction prevailed amongst the audience, which will, doubtless, increase in numbers at each successive performance."

MUSICAL SOCIETY OF LONDON.—The present season could scarcely have been more brilliantly inaugurated than by the conversation of Wednesday last, when the large room of St. James's Hall was densely thronged by the members of this most flourishing society, which now numbers nearly 1,300 subscribers, embracing most of the celebrities of the profession. As these pleasant meetings occur twice in the year, at the commencement and close of each season, it requires no small amount of ingenuity to find attractive objects in sufficient quantity and variety to furnish forth the necessary artistic embellishment, and it reflects considerable credit upon Messrs. Salaman, Stockdale, and Dr. Rimbault that they succeed on each occasion in producing a novel and interesting collection, not only of the heterogeneous kind usually met with at gatherings of this sort, but of the description bearing more particularly upon the art which gives its title to the association. From the first secular music book printed in England (Thomas Whythorne's Songs, 1571), to the latest grand pianoforte by Broadwood, there was something to interest visitors curious in musical matters—M. Victor Schelcher, Dr. Rimbault, Mr. Charles Collard, M. Ole Bull, &c., being the principal contributors in this department. The orchestra, covered with crimson cloth and adorned with statues, whose whiteness was still more strongly thrown up by the surrounding shrubs, evergreens, and flowers; the organ partially concealed by heavily festooned curtains; while the opposite end of the hall was similarly draped, displaying in the recess a group of the graces in verdant retreat, and only half revealed by a soft pale green light, oil and water colour pictures, choice proof engravings, busts of all the composers, photographs of nearly every musical professor of note, stereoscopes, microscopes, wood carving, suits of armour, silver plate by Messrs. Hunt and Roskell and Elkington and Co., autograph letters, bronzes, every variety of delicate perfume,

specimen of drawing-room telegraphs (though, by the way, what use a telegraph can be in a drawing room, where people are usually supposed to talk to each other, it is difficult to guess); all these, and a hundred other objects, which must be included under the comprehensive title of &c., &c., helped to entertain the eye, while the musical sense was not by any means left ungratified; several glees being contributed by Messrs. Foster, Cummings, Montem Smith and Winn, Miles. Parepa and Florence Lancia, with Mr. Tennant, giving their services as solo vocalists, and Miss Emma Lewis (pupil of Mr. Charles Salaman) making her first appearance as pianist with Chopin's *Scherzo* in B flat minor, Messrs. Frank Mori and Salaman officiating alternately as accompanists. Altogether a very agreeable evening was spent by the members of the society.

COLOGNE.—The fifth Gesellschafts Concert excited more than ordinary interest, from the fact that Robert Schumann's "Music to Scenes from *Faust*," his most comprehensive and most important vocal work, was performed at it, in all its entirety, for the first time. Every place in the body of the hall (the Gürzenich) and in the gallery was full. The expectations of the public were more than realised, and the warmest thanks are due to everyone who took a part in the performance, beginning with the talented conductor, Herr Ferdinand Hiller. An immense number of musicians and musical amateurs came long distances on purpose to hear the performance. For instance, one gentleman, Herr Kirchner, accompanied by a couple of friends, came all the way from Winterthur, in Switzerland, where he is Musical Director. A great sensation was produced by the presence of Mad. Clara Schumann. On the 21st inst., this lady herself gave an exceedingly well attended *soirée* in the Hôtel Dirsch. Herr Stockhausen supported the fair *bénéficiaire* by his admirable singing of four songs: "Harold," by Ferdinand Hiller; "An die Leier" and "Aussenthalt," by Schubert, and "Sonntags am Rhein," by Schumann. In obedience to the unanimous desire of the audience, he repeated the last. Mad. Schumann played R. Schumann's Quintet, Ferdinand Hiller's Capriccio, Op. 81, two of Mendelssohn's Lieder ohne Worte, Beethoven's D minor Sonata, Op. 31, Sarabande and Gavotte (G minor), by J. S. Bach, and *andante* and *presto* by Don Scarlatti. On the same evening, Herr G. Koch gave his annual concert in the middle hall of the Gürzenich. This concert, also, was exceedingly well attended, the various airs and concerted pieces, by Mozart, Spohr, Beethoven, Staupmann, Hiller, Rosini, Reissiger, Handel, Righini, and C. M. von Weber being warmly applauded. The executants were all pupils of Herr Koch.

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In this new edition the author has made various important additions to the work, especially to the Exercises. Formerly they were confined to soprano or tenor voices ; exercises for the one voice being also available for the other. But, for the contralto, or the barytone, provision was not made. This desideratum is now supplied, partly by means of entirely new exercises, partly by giving the old exercises likewise in transposed keys, and partly by adapting the soprano exercises also to the contralto or barytone, by the insertion of alternative passages in small notes. By these means the utility of the work is very greatly increased.

We have said that the remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts ; and this we will show by quoting, unconnectedly, a few passages which cannot fail to strike every reader.

"Voices are too often ruined by giving pupils difficult songs, in order to gratify their vanity or that of their friends, before they have acquired the power of sustaining the voice, throughout its natural extent, with a firm and clear intonation. When it is recollected that it has taken years of application and study to enable professional singers to execute properly the songs we are accustomed to hear attempted by almost every young lady who is requested to sing in a drawing-room, the absurdity of the prevailing system becomes self-evident.

"I strenuously advise all who wish to sing not to defer the commencement of this study, as is generally the case, till the pupil arrives at the age of 17 or 18, by which time young ladies ought to be good singers, but to commence early, at about 13 or 14 years of age, and resisting the gratification of singing a number of songs for the amusement of their friends (the word may be taken in more senses than one), to devote sufficient time to what may be termed the drudgery of singing, so as to enable them to acquire the power of sustaining the voice, easily to themselves and agreeably to the air.

"Many young ladies now-a-days speak habitually in a feigned voice. Here lies the greatest difficulty in teaching, or practising singing ; for should neither the pupil nor master know the *real* tone of the voice, the more earnestly they work together the sooner the voice deteriorates. In my experience I have found this difficulty most easily overcome by making the pupil read any sentence in a deep tone, as though in earnest conversation, beginning two or three notes below what they consider their lowest notes ; but, as the lower and richer tones of the voice are generally objectionable to young singers, all of whom are ambitious to sing high, it requires much firmness and some coaxing on the part of the master to get the pupil to submit to this exercise. I cannot advise too strongly the greatest attention to the free and natural development of the lower tones of the voice : it is to the stability of the voice what a deep foundation is to the building of a house.

"In conclusion, I must add a few words on a subject of great importance to the pupil who makes singing a study. I mean the spirit in which instruction is received. Every emotion of the mind affects the voice immediately ; therefore it is of the utmost importance that the pupil should receive the lesson with the mind entirely unpreoccupied by other matters, and in a perfect spirit of *willing* submission to the teacher's corrections, however frequent, and however unimportant they may appear ; for it is simply by the constant correction of *little nothings* that beauty of intonation and elegance of singing are obtained."—*Daily News*.

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